Increasing Transcendence and Inner Peace through Spiritually Based Art Therapy

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Submitted in partial completion of the requirements for the degree of Master of Arts in Art Therapy and Counseling (MAATC)

April 4, 2023

A L B E R T U S M A G N U S C O L L E G E
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DATE: April 5, 2024

TO: Ashley Myers
FROM: Albertus Magnus College Institutional Review Board
PROJECT TITLE: Increasing Transcendence and Inner Peace through Spiritually Based Art Therapy
IRB ID Number: 202324-012

SUBMISSION TYPE: Revised
DECISION: Approved
ACTION: COMPLETE

Dear Ashley Myers:

The Albertus Magnus College Institutional Review Board (AMCIRB) by Expedited Review has considered the Revised submission for the project referenced above. Following this review, the AMCIRB has Approved this study, from 2/12/2024 to 2/12/2025.

Research activities (including screening, new recruitment, follow-up, and continued participation of enrolled participants) that have been approved may not be conducted beyond the expiration date stated above unless a continuation/renewal is requested and approved by the IRB.

If you have any questions, contact the AMCIRB at irb@albertus.edu . Please include your project title and IRB Project Number in all correspondence with the IRB.

This letter has been electronically signed in accordance with all applicable regulations, and a copy is retained within Albertus Magnus College Institutional Review Board's records.

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I would like to thank my family and friends, who supported me throughout this process.

Abstract

Spirituality as it relates to the individual's relationship to oneself, others, and a higher power is unique to everyone, yet it is a globally understood concept with strong relationships to well-being. Muse-Burke's (2004) development of a culturally universal definition of spirituality names four dimensions as *meaning and purpose*, *interdependence with others*, *inner peace,* and *transcendence*. The present research paper explored how one could potentially increase inner peace and transcendence as they play key roles in coping with social and emotional difficulties. A random sample of college students was used, as this population would appreciate developmental benefits from spirituality. Using a modified bleeding tissue paper collage technique developed by Edith Wallace in 1970 to facilitate a spiritually reflective experience. It was hypothesized that the experimental group would have a significant increase in inner peace and transcendence, and a statistically significant increase compared to the controlgroup. Results showed that no statistical significance was found, but a moderate positive effect on inner peace was present in the experimental condition.

Keywords: Spirituality, Inner Peace, Transcendence, College Students, Art Therapy, Wallace Tissue Paper Collage

Increasing Transcendence and Inner Peace through Spiritually Based Art Therapy

Spirituality is defined as how we find peace within the self, connect to others, find meaning and purpose, and overall go beyond concerns of everyday life (Muse-Burke & Sallavanti, 2019). Increased levels of spirituality have been shown to benefit overall mental health outcomes as spirituality is related to coping, resilience, and positive attitudes (Ellison & Fan, 2007; Kass et al., 1991; Underwood & Vagnini, 2022). Unfortunately, the historical belief that severe mental illness and psychosis result from spiritual powers or religious punishments has contributed to a long-standing stigma against discussing these Religious/Spiritual (R/S) topics in psychotherapy. This bias against the use of R/S interventions still present for many in the mental health field today has meant the benefits that R/S dimensions provide in treatment are still often overlooked (Cashwell & Young, 2020; Huguelet & Koenig, 2009; Muse-Burke & Sallavanti, 2019).

As the increasing knowledge of R/S benefits in treatment have helped reduce bias overtime, their application is still often limited to populations who already have R/S concerns such as those who are facing death, grieving, or suffering from chronic illness. Art therapy has shown to be highly beneficial for these populations (Koepher, 2000; Rieger et al., 2023; Safrai, 2013; Stephenson, 2013). The structural components of spirituality such as inner peace and transcendence can be seen as an inherent byproduct of the process (Allen, 2016; Artac, 2009; Wallace, 2001). There is an increase in mental concern specific to college students who could thus benefit from experiencing spirituality. With established benefits, the present study aims to focus on increasing spiritual dimensions of inner peace and transcendence through artmaking using a fluid and spontaneous process.

Spirituality

The integration of spiritual concepts and mental health has been present since the foundations of psychology (Huguelet & Koenig, 2009). Secular explanations of spirituality are evidenced in Carl Jung's (1969; 1973a; 1973b) theory about *individuation* and Victor Frankl's (1997) concepts of *self-actualization*. Like many theories, though, the language of spirituality in the field has been ever-changing, calling for a need to clarify a definition in the context of theory and research.

Defining Constructs

To utilize a definition of spirituality that can accurately portray the R/S differences seen across cultures and practices, this present research will be using the constructs from the Inclusive Spirituality Index (ISI) developed by Muse-Burke, Ph.D. (2004). The ISI was created to solve the problem of inconsistency in spiritual language in research and the non-inclusive nature of previous research on spirituality (Muse-Burke, 2004; Muse-Burke & Sallavanti, 2019). Spirituality, according to this measure, consists of *purpose and meaning in life*, *interdependence with others*, *inner peace*, and *transcendence*.

Purpose and Meaning in Life. Purpose and meaning in life are defined as an ongoing and active exploration of what elements are significant to life (Muse-Burke & Sallavanti, 2019). As one of the more commonly understood components of spirituality and assessment constructs (Frankl, 1997; Johnson et al., 2008; Johnstone et al., 2012; Kass et al., 1991; Kass, 2017; Mizuno et al., 2018), there is some consistency in the language among authors. Similarly, purpose and meaning in life may also be referred to as meaning-making (Safrai, 2013), values and beliefs (Johnstron et al., 2012), and life purpose (Kass et al., 1991).

Interdependence With Others. The ISI (Muse-Burke & Sallavanti, 2019) notes interdependence with others as one's ability to connect to all life, such as relationships with people, nature, animals, earth, and the universe at large. A vital part of this definition is the way that relationships both shape identities and require sharing of one's identity. Feeling connected with others is a widely acknowledged element of spirituality (Fowler, 2001; Johnson et al., 2008; Johnstone et al., 2012; Kass et al., 1991; Kass, 2017; Mizuno et al., 2018; Rieger et al., 2023) and research suggests there are benefits for mental and physical health (Johnson et al., 2008; Kass, 2017; Mizuno et al., 2018; Rieger et al., 2023). The importance of connection is also likened to the importance of empathy and belief in social growth (Kass, 2017; Muse-Burke & Sallavanti, 2019). Alternative ways that interdependence with others has been discussed is in connections made with a higher power (Fowler, 2001; Kass et al., 1991; Kass, 2017; Moon, 2001), which may or may not be synonymous with a connection to the universe. In other research, the definition of interdependence with others is often discussed as connections with others (Johnson et al., 2008; Moon, 2001; Stephenson, 2013), romantic or social relationships (Erikson, 1971; Fowler, 2001), community (Lockhart & Anania, 2011; Reiger et al., 2023), and love for others being given or received (Underwood & Vagnini, 2022)

Inner Peace. Muse-Burke and Sallavaniti (2019) considered a sense of inner peace can only be achieved after deeply analyzing one's inner self. Further suggested is that inner peace with one's inner self provides comfort through suffering and times of uncertainty as the use of personal skills and strengths assists in emotional regulation (Keller & Streib, 2013; Muse-Burke & Sallavanti, 2019). Since theories of the inner self are so vast in psychology, the language of inner peace is equally inconsistent. Other terms that share similarities in the definition of inner self include cohesion between the unconscious and conscious (Jung, 1969; Jung, 1973a;

Swan-Foster, 2016), balancing internal and external experiences (Keller & Streib, 2013), ego faith (Fowler, 2001), and identity (Erikson, 1971). Resolving self-identity and any conflict between external consciousness and internal unconsciousness can be achieved with inner peace. Additionally, inner peace can be achieved through an increased ability to use personal strengths as well as experiences of deep feelings of love, joy, and fulfillment (Muse-Burke & Sallavanti, 2019). In other words, peace within the self opens one up to greater interdependence with others, love, fulfillment, and meaning and purpose.

Transcendence. According to Muse-Burke and Sallavanti (2019), transcendence is an experience beyond the physical, cognitive, social, and emotional realms of everyday life. It is existential attention to the soul or spirit which is healing. There is; however, a distinction between a transcendent person and an experience of transcendence. The Inclusive Spirituality Index (ISI) refers to transcendence as a quality of individuals who have achieved a resolution of conflict between themselves and the world in order to be concerned with larger questions of morality, death, and divine justice (Muse-Burke & Sallavanti, 2019). This definition is connected to inner peace, as peace within the self was considered a primary step to finding peace beyond oneself (Allen, 2016; Cashwell & Young, 2020; Jung, 1969). However, transcendent experiences are moments when a person goes beyond mundane concerns momentarily, often as part of R/S engagement or practices (Ellison & Fan, 2007; Johnson et al., 2008; Rieger et al., 2023; Underwood & Vagnini, 2022). When discussed in literature, the term transcendence often related to those singular experiences that offer relief from suffering (Frankl, 1991; Koepher, 2000; Marxen, 2011), transformed feelings towards oneself or pain, (Artac, 2009; Cashwell & Young, 2020; Ker, 2020; Koepher, 2000; Marxen, 2011; Moon, 2016), or are a byproduct of R/S

practices such as meditation (Ellison & Fan, 2007; Johnson et al., 2008; Rieger et al., 2023; Underwood & Vagnini, 2022).

History of Theory and Practice

With clearer understanding of the structural dimensions of spirituality, it becomes easier to trace how spirituality has been integrated throughout the history of psychological theory and practice. Severe mental illness and psychosis were originally understood through Religious/Spiritual (R/S) explanations prior to the foundations of psychology (Huguelet & Koenig, 2009). In Christianity and similar Western European religions, the cause of mental illness was thought to be demons or possession. During the Enlightenment period and religious Reformation, the conceptualization of mental health became more scientific and secular (Huguelet & Koenig, 2009). By the nineteenth century, R/S language no longer had a place in the new medical models for diagnosis and treatment and were considered to have negative impact on those with severe mental disorders like schizophrenia. This history, a lack of R/S training among mental health professionals, and the tendency to over pathologize R/S content that is brought into psychotherapy all contributed to why R/S considerations in treatment have been undervalued thus far (Cashwell & Young, 2020; Huguelet & Koenig, 2009; Muse-Burke & Sallavanti, 2019).

However, even with secular language and a misunderstanding of how R/S concepts affect mental health, spiritual concepts remained present throughout the development of psychological theories. While Eastern perspectives directly related their psychological understanding with R/S beliefs, Western psychologists, despite the attempt to remove spirituality from early theories, it remained present under secular definitions. For many religious cultures, including Islam, Gaelic, and Eastern traditions, the importance of spirituality in treatment of mental health was always valued (Huguelet & Koenig, 2009). With attention to transpersonal identity and valuing

connections to all life, Eastern traditions have always emulated the importance of interconnection with others and transcendent qualities and experiences.

Studying the Eastern religious practices of mandala making, Carl Jung, a founder of European psychological theory, integrated spirituality into the development of his psychological theory (Junge, 2010; Swan-Foster, 2016; Wallace, 2001). Jung (1969; 1973a), used a primarily secular language, discussed dimensions of spirituality through his concepts on the *collective unconscious*, *transcendent function*, *individuation,* and *active imagination.* The collective unconscious refers to symbols and common themes in identity that are shared across humanity in universal archetypes in how people conceptualize themselves (Jung, 1973a). Art and religious images seen across cultures are viewed as relevant examples of the collective unconscious (Junge, 2010), and spiritual interpretations of the collective unconscious are viewed as divine spirit that is present in all people (Kass, 2017). The transcendent function is the ability to find congruence between one's internal and external experience. Individuation is a sense of wholeness and ability to self-regulate that comes from a congruent sense of self and integrated identity (Jung, 1969; Wallace, 2001). Finally, active imagination was defined as a way to achieve individuation, as it allows for a deeper exploration of the inner self by engaging with spontaneous messages of the unconscious mind (Wallace, 2001).

Relating Jung's (1969; 1973a) theories to the definitions of transcendence and inner peace, there are near direct relationships. Individuation is similar to inner peace through shared qualities of a strong identity and belief that authentic self understanding can aid in emotional regulation. The transcendent function is in namesake similar to transcendence and they both involve going beyond one's personal experiences. The collective unconscious also may relate to

transcendence as feeling connected to a universal and existential sense of shared humanity would likely be part of living a transcendent life.

Victor Frankl (1991) also posited spiritual concepts through a secular, intellectualized lens, writing about a person's ability to transcend personal suffering by finding meaning and purpose in life. In discussing how he survived the Holocaust, Frankl found that one's ability to respond to adversity with compassion is a way to uplift the self and find personal freedom. Despite the focus on purpose and meaning, Frankl's (1991) story also demonstrates how the use of personal strengths can be used in the service of actualization and transcendence. Frankl believed self-actualization and fulfillment of acting out one's purpose is not achievable within one's inner world, but only in the context of others. Self-transcendence was therefore how one could also achieve self-actualization. In the language of the dimensions of spirituality, Frankl seems to suggest that meaning and purpose, and interdependence with others are inherently connected to how one achieves inner peace and transcendence.

Despite the increasing acknowledgment of spirituality in psychological theory, earlier historical misunderstanding of the context of religious delusions as part of severe mental illness continues to contribute to a lack of training and understanding on how to integrate spirituality in healthy treatment (Huguelet & Koenig, 2009). Understandably, religious preoccupation and extremism can have deleterious effects and impair functioning. It however, all too often any references to religious content are considered pathological, despite research supporting healthy levels of R/S applications in treatment. As more research emerges in support of the need for R/S concerns to be addressed in treatment, support for the benefits of treatment has become more evident than support for its potential harm (Cashwell & Young, 2020; Huguelet & Koenig, 2009; Muse-Burke & Sallevanti, 2019). Similarly, recent research examining the differences in how

religion and spirituality influence mental health has shown greater support for spiritually specific interventions or non-theistic language (Ellison & Fan, 2007; Minzuno et al., 2018; Stallman, 2022). Overall, this supports the importance of using a lens like the Inclusive Spirituality Index (ISI) which is based on spirituality and designed to have accurate transference across all belief or non-belief systems.

Assessment

With an increasing awareness of the value of spirituality in treatment, there has been an emergence of tools attempting to measure aspects of spirituality. These assessments are reflective of the breadth in definitions of spirituality (some more inclusive than others) as Western religious explanations still have influence. Some constructs used but not present in the ISI include R/S experiences, mysticism, forgiveness, R/S coping, faith, and personal helpfulness (Cashwell & Young, 2020; Johnstone et al., 2012). However, these constructs are not all able to accurately assess spirituality from a multicultural lens (Cohen et al., 2021).

Other assessments focus on R/S experiences, similar to the definition of a transcendent experience, rather than qualities of spirituality (Ellison & Fan, 2007; Kass et al., 1991; Underwood & Vagnini, 2022). Kass (et al., 1991) studied *core spiritual experiences,* which he considered as explicit proof that a divine power exists and having a sense of closeness to it. Benefits of these experiences include increased purpose and meaning in life and decrease in physical symptoms of illness and mental health symptoms. Similarly, daily spiritual experiences (DSE) are a feeling of peace or a transcendent connection to a higher power (Ellison & Fan, 2007; Underwood & Vagnini, 2022). DSE, outside of a religious lens, have been shown to have stronger positive connections to self-esteem, happiness, and optimism than religious equivalents (Ellison & Fan, 2007). Additionally, DSE can predict higher rates of resilience, finding meaning

to transcend suffering, and supporting post-traumatic growth (Underwood & Vagnini, 2022), leaving a question as to what interventions can be used to facilitate these DSE so more people can tap into their benefits.

Spirituality in Art Therapy

Similar to psychology, art therapy has a history of incorporating spiritual concepts into specific techniques and practice; however, it can also facilitate spiritual experiences through the art-making process and interpretation of the image (Allen, 2016; Jung, 1969; Junge, 2010; Koepher, 2000; Marxen, 2011; Moon, 2001; Moon, 2016; Rieger et al., 2023; Swan-Foster, 2016; Wallace, 2001). Jung (1969; 1973b) made this connection early on by describing art as an innate human drive that increases awareness of one's unconscious inner self. Jung's (1969) theory of the transcendent function was possible by processing art's symbols and drawing out unconscious content from dreams. In practice, Jung also used mandalas specifically for this kind of self-exploration (Jung, 1969; Swan-Foster, 2016; Rhinehart & Engelhorn, 1987). Giving genuine appreciation to Eastern traditions, Jung used mandals as symbols of wholeness and the creation process as a way to center and discover himself (Swan-Foster, 2016). Jung also encouraged spontaneous image making or associations to reveal unconscious content, a technique named *active imagination* (Wallace, 2001). Active imagination is a widely used approach in Jungian art therapy practices of art-making that can reveal personal and collective unconscious content (Wallace, 2001).

Jung's value of art and mandalas continues to be a major influence in the field of art therapy today. Jungian art therapy highlights the ability of art to help resolving identity conflicts (Quinn, 2020; Rhinehart & Engelhorn, 1987; Swan-Foster, 2016), a key step in inner peace and self-regulation (Wallace, 2001). Jungian (and similar approaches such as existential,

transpersonal, humanist, and cosmological) theories are all built on the construct of the art process and its ability to link the conscious and unconscious, leading to inner peace and sense of wholeness (Allen, 2016; Artac, 2009; Junge, 2010; Ker, 2020; Moon, 2016; Quinn, 2020; Rhinehart & Engelhorn, 1987; Safari, 2013; Sky Hiltunen, 2006; Stephenson, 2013; Swan-Foster, 2016; Wallace, 2001). More modern applications also consider artmaking a spiritual practice in itself that can be integrated with prayer, grace, and sacraments that increase connections to community and higher power (Allen, 2016; Moon, 2001; Wallace, 2001). In addition to mandalas, fluidity and blending, and using one's active imagination to discover images in layers are all techniques to integrate spirituality into artmaking (Artac, 2009; Junge, 2010; Wallace, 2001).

Applications for Inner Peace

Art's ability to reveal inconsistencies in self-identity and create a sense of inner peace can be seen in a variety of applications (Allen, 2016; Ker, 2020; Lockhart & Anania, 2011; Malone & Rosal, 1993; Quinn, 2020; Rhinehart & Englehorn, 1987; Safari, 2013; Steinhardt, 2006; Swan-Foster, 2016). For many, the process of artmaking is what facilitates a sense of peace (Allen, 2016; Ker, 2020; Lockhart & Anania, 2011; Quinn, 2020), which is part of the foundational theories of art therapy that consider the art process itself to be healing (Allen, 2016; Artac, 2009; Moon, 2001; Swan-Foster, 2016; Wallace, 2001). One specific process for centering, finding peace, or spiritual practice involves the use of mandalas which are often created within a circular shape (Ker, 2020; Malone & Rosal, 1993; Moon, 2016; Quinn, 2020; Rhinehart & Englehorn, 1987; Swan-Foster, 2016). Traditionally created with sand, the making of mandalas is a Buddhist spiritual practice that offers vibrational peace, but the images created are also meant as temporary tools for transcendance rather than aesthetic products (Ker, 2020).

The use of circles are based in universal symbolism of the self and wholeness (Malone & Rosal, 1993; Quinn, 2020; Rhinehart & Englehorn, 1987; Swan-Foster, 2016), which is similar to the mandala as a symbol of self, but without connections to any specific spiritual practice. Therefore, the use of a circle to facilitate a journey of self-discovery and cultivate inner peace does not risk appropriating Buddhist culture the way using a mandala might.

Applications for Transcendence

The use of art for the facilitation of transcendent experiences and transformation is also seen in numerous art therapy directives or practices (Allen, 2016; Artac, 2009; Hiltuen, 2006; Koepher, 2000; Marxen, 2011; Moon, 2016; Rieger et al., 2023; Safari, 2013; Stephenson, 2013). Through art one can find deeper understanding of one's self and experiences, as well as the world around the individual. Additionally, art allows creators to imagine and transform themselves as represented in the art. For example, someone with chronic illness or a life changing injury may be able to transcend past one's pain as the individual creates art. Similarly, the elderly can process their lives as well as focus on existential concerns such as the death and dying process (Koepher, 2000; Rieger et al., 2023; Safrai, 2013; Stephenson, 2013). The key is in how the art process is used to create these transformations, deep realizations, and transcendent experiences. Research shows spiritual education and drawing an image of a higher power did not directly increase participant's sense of spirituality or ability to cope with existential concerns (Puig et al., 2006). However, making visual changes to an image of one's illness for suffering did facilitate a transcendence from pain (Koepher, 2000). In this way the art is a representation of self, and yet is also separate and be transformed, potentially sparking an internal change in the artist or feeling of transcendence past oneself.

Integrated Spiritual Applications

While the application of spiritually focused art therapy differs among populations and theories, a common theme is a deep engagement in the artmaking process and allowing images to spontaneously evolve (Allen, 2016; Artac, 2009; Hiltunen, 2006; Quinn, 2020; Steinhardt, 2006; Wallace, 2001). Allen (2016) suggested that an open studio model as a way to support mindfulness-based practices and to engage intuitive processes as these experiences may increase transcendence. In particular, fluid materials, such as watercolor and easily blended colors, seem to be a way to increase intuitive and spontaneous artmaking (Artac, 2009; Hiltunen, 2006; Steinhardt, 2006; Wallace, 2001). Moon (2001) advocated using grace as another form of spontaneous association to images; created with found objects or collage images, the process requires feeling for a divine presence in the chosen materials that are then combined into the art product. Quinn (2020) mentions a similar process of SoulCollage ™ that, despite not being an art therapy intervention specifically, uses the same intuitive decision-making to choose images that speak to one's inner self. Whether for increasing awareness of the unconscious, facilitating inner peace, or increasing transcendent qualities, tapping into intuition appears to be tapping into a spiritual property.

One art making process that combines active imagination, spontaneous creation, collage, and fluid materials is the *Wallace Bleeding Tissue Paper Collage* (Junge, 2010; Wallace, 2001). Wallace's (2001) work, based on Jungian applications of art therapy, developed this specific process for increasing wholeness through engaging in dialogue with one's unconscious through the art image. An emphasis on play, non-judgement, and spontaneity are all central to engaging the active imagination for genuine unconscious material to appear in the final images. Similar approaches have been developed from a cosmological framework that increases the fluidity of

materials by adding watercolor, but still emphasize letting go and allowing forms to appear spontaneously as more layers and colors are added until an image is visible enough to add details to (Artac, 2009). For Wallace (2001), reflection of the image afterwards helps increase congruence between the inner unconscious and outer consciousness, balancing them to achieve individuation, or inner peace. The art process and increased self-awareness are also considered transformative and healing (Wallace, 2001), which in the language of the dimensions of spirituality suggests that through inner peace one can also find transcendence.

College Students

College students are in the midst of a significant life transition and period of discovery, which comes with complex challenges that could benefit from spirituality (Erikson, 1971; Hicks & Heastie, 2008; Kass, 2017). On a developmental level, the challenges college students face are entirely relevant to a struggle to find inner peace. Personal developmental challenges for adolescence and early adulthood center on identity and relationships (Erikson, 1971). Being able to find a coherent sense of self has been discussed in connection to inner peace (Fowler, 2001; Muse-Burke & Sallevanti, 2019), the ability to use personal strengths for coping (Kass, 2017; Muse-Burke & Sallevanti, 2019), and how it relates to further interactions in social and romantic relationships (Erikson, 1971; Muse-Burke & Sallevanti, 2019). Since behavioral responses, social interactions, emotional connections, and existential understandings are all affected by personal and spiritual development, focusing on relevant identity concerns has the potential to benefit college students in their current difficulties (Erikson, 1971; Fowler, 2001; Kass, 2017). Developmental theorists agree that difficulties in forming a cohesive identity will negatively impact one’s relationship with oneself, others, the world, and spirituality overall.

How young adults resolve spiritual and identity development has also been changing (Fowler, 2001; Kass, 2017; Keller & Streib, 2013). The importance of moral and spiritual meaning has lost value in society over time due to the overwhelming amount of conflicting information in media coupled with peer pressure and performative societal success expectations, preventing the healthy integration of beliefs and practices (Fowler, 2001). Modern society's way of creating social barriers based on race, education, and class can also stunt spiritual development as it limits finding interdependence with others (Kass, 2017).

Challenges

In response to these modern challenges, a number of college students are left without a clear spiritual development while searching for meaning and peace without realizing that is what they are looking for (Kass, 2017). Seeking a sense of wholeness and purpose through external sources rather than internal exploration, some students are struggling with severe mental illness, drug and alcohol misuse, lack of community, and unhealthy diet and exercise practices (Ebert et al., 2018; Elharke et al., 2022; Hicks & Heastie, 2008; Kass, 2017; Quinn, 2020; Stallman et al., 2022). Desperately trying to solve unresolved existential concerns, many college students suffer from an inability to self-regulate and a lack of understanding of themselves that would allow them to do so.

Additional concerns also are based on increasing levels of isolation and lack of desire to seek support (Ebert et al., 2018; Elharke et al, 2022; Stallman et al., 2022). Prior to the Covid-19 pandemic, the willingness of college students to seek help from a professional was about a quarter of the population of nearly 14,000 students surveyed (Ebert et al., 2018). The same study reported over half of the students preferred to resolve their problems alone. Those with this answer or worse presentations of depression, suicidal ideation, and alcoholism had the lowest

intention of ever seeing a professional for help. Knowing the pandemic increased social isolation and worsened symptoms of depression and anxiety (Elharke et al., 2022), there are likely more students who fall into a severe range of symptoms and, in turn, are less likely to seek help. One of the least-used healthy coping skills is seeking professional help (Stallman et al., 2022). The prevalence of anxiety, depression, and posttraumatic symptoms is highest between 50 to almost 80% of students reporting symptoms (Elharke et al., 2022).

Spiritual Support

The concern for students' coping and level of distress is severe and not helped by the increase in inaccessibility to elements of spirituality that could be helpful to them. With hopes of increasing internal exploration as it interacts with inner peace, meaning and purpose, connection to others, and transcendence (Keller & Streib, 2013; Muse-Burke & Salliventi, 2019), the goal of encouraging spiritual growth and increasing healthy coping becomes apparent. In theory, this could shift one's view of suffering to an opportunity for development and growth (Frankl, 1991; Kass, 2017). It could also include acknowledging the presence of a divine spirit or collective unconscious connecting all of humanity (Jung, 1973; Kass, 2017). Or it could be finding experiences or spiritual practices that may begin resolving conflicts within the inner self (Allen, 2016; Jung, 1969; Jung, 1973a; Swan-Foster, 2016). Given the volume of research about art's inherent connection to spirituality, this is the place the current study will begin.

Conclusion

While previous research has made connections between spirituality and college students (Cassidy & Trew, 2004; Kass, 2017), a specific look at art interventions for increasing spirituality in college students was not found in the review of the literature. The current study will attempt to help fill in this gap in research by examining the ability of art as a practice of

self-reflection to increase spirituality. The art intervention will utilize important qualities of art such as a circle to represent the self, fluid materials, and active imagination to spontaneously form images as means of integrating spiritual and Jungian approaches to art therapy. Artac (2009), Hiltunen (2006), and Wallace (2001) all described how layers of color and fluidity allow for nonobjective forms to emerge from the unconscious, which will be the foundation for the current study's approach. It is hypothesized that participants in the experimental condition will show significantly greater increases in spirituality than those in the control condition.

Method

Participants

A convenience sample (n=23) of undergraduate college students, between 18 and 25, from schools in Connecticut was recruited for this study. Participants were recruited through word-of-mouth, social media posts, emails, and flyers (see Appendix A). In an effort to create a snowball sampling effect the flyer (see Appendix A) was also shared with professors, clubs, organizations, and campus recourse offices at two private colleges or universities in Connecticut where the study was primarily conducted.

Efforts to recruit a population of participants with diverse backgrounds were made, and the only exclusionary criteria was age. Gender identity of participants included nonbinary people (N=2), women (N=13), and men (N=8). Racial backgrounds of participants included White (N=17), Black/African American (N=1), mixed Black/White (N=2), mixed Black/Asian (N=1), and whose who chose not to specify (N=2). Additionally, ethnic backgrounds included non-Hispanic/Latinx (N=19), and Hispanic/Latinx (N=4). Participant's current religions included Christian (N=6), Catholic (N=3), Jewish (n=1), Pagan (n=1), Atheist (N=1) or Agnostic (N=3), or none (N=7). Participants either identified as spiritual (N=16) or not (N=7) and reported

engaging in spiritual practice very often (N=2), frequently (N=3), sometimes (N=10), and rarely (N=8). Additional descriptive statistics including participant's majors, year of study, religious upbringing from family of origin, and sense of R/S importances are listed in Table 1.

Instruments

Inclusive Spirituality Index

The Inclusive Spirituality Index (ISI, Muse-Burke, 2004; Muse-Burke & Sallevanti, 2019) was utilized to measure inner peace and transcendence as components of spirituality. The ISI is a 47-item self-report measure consisting of questions about the importance and connectedness to spiritual concepts rated on a 1-7 point Likert-type scale. Subscales of the measure include inner peace, interdependence with others, meaning and purpose, and transcendence, which all have subscores of their own, in addition to a summed overall score ranging from 47-329. The internal consistency of this scale is strong with an alpha coefficient of .91 level overall. The test-retest reliability (r=.87; p<.0001) and concurrent validity to the Spiritual Well-Being Scale (r=.65, p<.01) are also both strong. When correlated to specific scales on religious and existential well-being, the ISI was more correlated to existential scales (r=.71) than religious scales (r=.41) showing a clear separation between the ISI and measures focusing on religious affiliation. Additionally, concurrent validity showed strong associations to psychological well-being (r=.70; p<.01) as well. This study utilized the inner peace and transcendence subscales of the ISI (see Appendix I), since the inherent constructs of these subscales focus on the resolution of internal conflict and connection to external relationship to a higher power or what is beyond the individual's world, as similarly highlighted in the Jungian and art therapy literature (Artac, 2009; Jung, 1969; Jung, 1973a; Junge; 2010; Moon, 2016; Quinn, 2020; Reinhardt & Engelhorn, 1987; Swan-Foster, 2016; Wallace, 2001).

Materials

Materials for the experimental group's art experiential included three separate white cardboard circles cut 6" (15 cm) in diameter, one Mozeat Lens™ flat 1" (2.5 cm) synthetic nylon paint brush, 20 assorted colors of Spectra Deluxe Bleeding Art Tissue™ 2"x2" (5x5 cm) squares, and a 2 parts ModgePodge™ and 1 part water mixture. The control group used three 4"x6" (10x15 cm) brown cardboard rectangles, one Mozeat Lens™ flat 1" (2.5 cm) synthetic nylon paint brush, 20 assorted colors of Exquiss 2"x2" (5x5 cm) craft tissue paper squares, and ModgePodge glue™.

Procedure

A quasi-experimental research design was used to test an experimental and control group to determine what impact fluid, spontaneous, and self-representative art processes have on inner peace and transcendence. After IRB approval, recruitment occurred through word of mouth and snowball sampling using flyers (see Appendix A), social media, and targeted emails. Participants were alternately assigned to an experimental or control group in the order they met with the researcher. Research was conducted individually in a private office or classroom on a college campus. Identifying information of participants was kept confidential by coding signed documents and storing them in separate locked file cabinets from the other study materials. All digital copies of study materials were stored on an external USB drive separate from any personal laptop or cellular device.

Participants in the experimental and control group completed a consent form (see Appendix C) and art release form (see Appendix F) at the start of individual in-person meetings. Participants in both conditions then filled out a pre-test assessment for ISI subscales inner peace and transcendence (see Appendix I) before making art. After completing either the experimental

art procedure (see Appendix G), or the control art procedure (see Appendix H), both conditions completed a post-test of the ISI subscales (see Appendix I) with a demographic survey questionnaire (see Appendix B). Lastly, participants were given a debriefing form (see Appendix D) and given further information on the research that was previously withheld.

The experimental art procedure (see Appendix G) followed a modified procedure of the Wallace bleeding tissue paper collage developed in 1970 (Junge, 2010; Wallace, 2001). The first step in the original procedure is to have participants choose colors of bleeding tissue paper to rip and paste onto a cardboard surface. The original cardboard rectangles used have been modified to be circles for the symbolic representation of self (Malone & Rosal, 1993; Quinn, 2020; Rhinehart & Englehorn, 1987; Swan-Foster, 2016). The surface was also white to allow for greater richness of color as Wallace (2001) believed this encouraged greater trust and engagement with the spontaneous process. The importance of the use of non-objective forms and to play without judgment was encouraged as in the original procedure (see Appendix G). Finally, Wallace (2001) found self-reflection with the final images to be crucial, so participants were asked to complete written responses of reflective questions that the researcher asked after they completed the artwork.

The control group art procedure (see Appendix H) followed a similar art-making procedure that has removed artistic aspects of fluidity, spontaneity, and self-representation which are hypothesized to encourage spirituality. To exclude fluid art materials, the control group was given craft tissue paper that does not have bleeding colors and ModgePodge glue™ without the addition of water. The use of non-white cardboard rectangles removes the symbol of self-representation, and the use of language that encourages spontaneous creative expression was

also removed from the instructions. Otherwise, the procedure followed the same steps, and included the same reflective questions at the end of the art making process.

Results

A paired samples *t* test was conducted to compare change in Inner Peace and Transcendence from pre to post intervention for both the experimental group and the control group. No significant difference was found for Inner Peace $t(10) = 1.53$, Cohen's $d = .46$, or Transcendence $t(10) = .000$, Cohen's $d = .00$, for the experimental group. While significance was not found, a moderate effect was noted for Inner Peace in the experimental group. In addition, no significant difference was found for Inner Peace $t(11) = .619$, Cohen's $d = .179$, or Transcendence $t(11) = 1.2$, Cohen's $d = .346$ for the control group.

A post hoc power analysis was conducted using G*Power version 3.1.9.7 (Faul et al., 2007) for sample size estimation as a follow-up analysis, based on the nonsignificant findings. With a significance criterion of $\alpha = .05$ and power = .80, the minimum sample size needed for an effect size of .46 is N = 31 for a paired t-test. Thus, the obtained sample size of N = 11 is likely not adequate to test the change in Inner Peace in the experimental group.

An independent *t* test was conducted to see if there was a difference between groups. No significance was found for Inner Peace between the experimental group (M = 1.64, SD = 3.56) and control group (M=1.42, SD = 7.93), $t(21) = -.084$, Cohen's $d = -.035$. Similarly, a significant difference was not found for Transcendence between the experimental group (M=-.000, SD = 2.1) and the control (M = 1.58, SD = 4.58), $t(21) = 1.05$, Cohen's $d = .438$.

Discussion

This research study examined the relationship between aspects of inner peace and transcendence with tissue paper collages to determine the effects of fluid materials, spontaneity,

and self-reflection in art making. In the experimental group, inner peace showed a moderate positive effect, suggesting a possible trend in the predicted direction. For both groups though, inner peace and transcendence did not have statistically significant change. Therefore, the hypothesis that inner peace and transcendence would have a statistically significant positive relationship with the experimental condition was not supported, despite inner peace having a moderate positive effect. The hypothesis that the experimental group would have a greater statistically significant positive relationship to inner peace and transcendence when compared to the control group was also not supported.

While the lack of statistical significance found in the present study does seem to contradict the art therapy theories on spirituality, the study's design seems to be more responsible for the hypothesis not being supported. Within current art therapy literature, spirituality has largely been studied with specific populations already experiencing existential concerns due to nearing end of life, or severe health concerns (Koepher, 2000; Marxen, 2011; Quinn, 2020; Rieger, 2023; Safrai, 2013; Stephenson, 2013). Additionally, few attempts have been made to assess or increase one's sense of spirituality, and those who did were unsuccessful (Puig et al., 2006), as was the case in the present study. In addition the study was not conducted with an at-risk population already seeking peace and transcendence from suffering, the present study also was limited by the time available for the research collection and intervention. Current art therapy theories using art as a spiritual practice spend significantly more time making art and engaging in self-reflection (Ellison & Fan, 2007; Hiltunen, 2006; Marxen, 2011; Rhinehart & Engelhorn, 1987; Steinhardt, 2006; Underwood & Vagnini, 2022; Wallace 2001) that was not conducive for the present study.

The moderate positive effect obtained in inner peace scores in the experimental group is consistent with art therapy theories on the spiritual value of spontaneity, fluid materials, and self-reflection (Allen, 2016; Artac, 2009; Cashwell & Young, 2020; Ker, 2020; Moon, 2001; Moon, 2016; Swan-Foster, 2016). Reviewing individual scores and the participant artwork, spontaneous creation, even when forced through time limits, was consistently present in participants with increased inner peace scores. More specific to the experimental group was also the opportunity to release control and be more spontaneous as the instructions and materials encouraged this, while the control group's materials did not. Those in the control group were more often limited in their manipulation of the tissue paper, opting to remain within the structure of their rectangular canvas, and thus even with spontaneity inner peace scores increased less consistently in this group.

Trends in the artwork and individual participant scores suggest that inner peace scores fluctuated with participants' level of spontaneity and control through their art making process. Those who were able to accept a lack of structure, even when doing so was considered frustrating, increased in inner peace scores. Several participants who, due to time restraints, were forced to be more spontaneous also had increased scores. For example, participant 22 had one of the highest increases in inner peace for the experimental group, despite only spending three minutes on the final two images (see Figure 1). Participants 6 and 18 similarly had larger increases in inner peace scores under similar circumstances and were able to work quickly.

Those who decreased in inner peace scores were unable to let go of control during the art making process. An example that depicts how spontaneity was a more significant indicator of inner peace than the fluidity of bleeding tissue paper or self-reflection is participant 16. Despite the artwork having layers and blended colors (see Figure 2), participant 16 spent significant time

visualizing and planning the placements of the tissue paper before gluing. Additionally, this participant struggled to move tissue paper pieces after they had been glued and reflected on difficult emotions coming up in response. Overall, the difficulty with the art making process seemingly contributed to participant 16 being one of only two in the experimental group who decreased in inner peace scores.

Inner peace also appears unrelated to how the final images were perceived by participants. Trends in the artwork instead suggest that transcendence scores were related to the final product. Participants who were comfortable in remaining outside themselves in the abstract artwork without tying back to aspects of everyday living saw increased scores. Like those who held onto a sense of control, those who held onto concrete images or connections to real-world images saw decreased scores. This is consistent with the definition of transcendence being experienced beyond the physical, social, intellectual material world (Muse-Burke & Sallivanti, 2019). Participants in both groups who had one score increase and one decrease depict how transcendence was independently influenced by the product, and inner peace was independently influenced by the process. Participant 9, for example, was highly controlled but had the greatest increase in transcendence scores from both groups, since their reflection on the image was done through abstract thought and no associations back to the material world. In the reverse, participants 4, 8, and 11 were all spontaneous but had decreased transcendence scores since their final products were related back to concrete images or concerns with their everyday lives. Seeing how the process and product of the art independently influenced aspects of spirituality opens the door for how spirituality is used in therapeutic interventions as something inherently present rather than something that needs to be added.

Another common trend in the artwork is the color black co-occurring with decreases in scores. Participants who used black had mixed associations with the color, some relating it to "imperfections", the perceived ugliness of the image, or connecting to difficult emotions from their everyday life. One participant, who used black and exemplified how inner peace and transcendence relate to the process and product, is participant 15. With the biggest decrease from either group in inner peace and no change in transcendence, black appears as the background for participant 15's final image, as well as a recognizable image of a flower in the second image (see Figure 3). The controlled process combined with the recognizable image means there was no movement away from concrete reality; all three images were related to real life in the participants' reflection. While the color black was not directly related to distress like in other examples, it is still taking up a large area of space and the participant's inability to go both within or beyond herself is clearly present in her scores.

The overall findings from the artwork suggest that the connection between inner peace and the art process, and transcendence with reflections on the art product, may have further information to provide for future art therapy assessments and interventions. Examining spirituality in art through a broader lens than drawing a higher power has the potential to aid in therapeutic interventions for the general population. More specifically the impact spontaneous art making may have on a sense of inner peace is applicable to anyone hoping to increase their acceptance of self, the unknown, and how to handle difficult experiences which all fall under the definition of inner peace (Muse-Burke & Sallivanti, 2019). Given the amount of research supporting spirituality's ability to benefit a general population through transitions, difficult life circumstances, and overall well-being (Cashwell & Young, 2020; Fowler, 2001; Frankl, 1991;

Johnson et al., 2008; Kass, 2017; Kass, 1991; Minzuno, 2018; Quinn, 2020), the moderate effect found in this study implies that further studies in this area are warranted.

Possible explanations for why the current study did not provide statistical significance are based on both study limitations and design. One major consideration is the difference between state and trait experiences of spirituality. The Inclusive Spirituality Index (ISI) used for this study is a trait measure, which means change in scores shows a change occurred within the person, not just their current feelings. It is possible that state experiences of peace, or a transcendent experience may be to record more minor changes in feeling, and lead to different results.

Another potential reason for why scores in the experimental group had less than significant change is a lack of familiarity with the materials. Since participants who layered the tissue paper and used enough glue for the tissue paper to bleed did see a positive increase in scores, those who used a different process may have missed out. Similarly, education on the materials could also decrease frustration when colors blended unexpectedly, as participants sometimes responded to this with frustration and confusion. In this way, the lack of knowledge of the materials could have limited the potential for feelings of peace and enjoyment. Overall, education on the materials seems warranted as the experimental group with the bleeding tissue paper more often treated the material as regular tissue paper or had mixed responses to when the tissue colors blended.

Another possible reason for the limited results that could be expanded on in further research is the use of group work. In Wallace's (2001) original design for the bleeding tissue paper collage, groups were used to encourage sharing and witnessing of the art. The act of being present in a group may have aided with transcendence scores as group engagement in itself asks participants to think beyond their immediate self. Similarly, Wallace (2001) had people do

written reflections in a quiet independent space before re-joining the group, which similarly could increase participants to move between their internal self and external self as inner peace and transcendence does.

The researcher of this present study believes that sample size and the brief nature of intervention were limitations of the study. For statistical significance to be confirmed or denied based on this study's results, the sample size needed would have to include 31 participants in the experimental group. Due to late cancellations, missed appointments, and limitations on recruitment through campus resources, the present study's sample for the experimental group (N=11) was not enough to gain significance. Additionally, the time and resources available to complete the current study was not conducive to longer or more therapeutic interventions that are more common in spirituality research in art therapy. The instructions for self-reflection and time given for art making was thus limited and likely not enough time to deeply engage with spiritual concepts. Studies where interventions were brief still implemented them as a daily routine that participants used over time (Ellison & Fan, 2007; Underwood & Vagnini, 2022). Overall, in the future with more time and participation the results have greater opportunities to gain statistical significance.

Further research is encouraged to continue exploration on how inner peace and transcendence are connected to the process and product reflections for the bleeding tissue paper collage technique. With specific art indicators, like spontaneity being studied more closely there is also the opportunity to create art assessments that measure spirituality. Important considerations for future research include increasing the intervention length to encourage deeper reflections and adding another measure to include state changes in spiritual experiences. Further research is encouraged to also explore the other aspects of spirituality such as meaning and

purpose, and interdependence with others in order to study those preliminary connections to the art making process and product.

Conclusion

The present study sought to increase the aspects of spirituality, inner peace and transcendence for college students by using a modified bleeding tissue paper collage. It was hypothesized that the fluid materials, spontaneous process, and self-reflection used in the experimental group procedure would significantly increase inner peace and transcendence scores and show significantly more increase in scores than the control group. While statistical significance was not found, a moderate effect on inner peace was seen in the experimental group, in which spontaneity was commonly seen amongst increases in scores. Further research to expand this study with a greater sample size and to add to the limited art therapy research with spirituality is warranted.

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Table 1

Demographic Statistics

Demographic	Sample	
Major		
Arts (Art therapy, Graphic design, Film, Game design)	N=8	
Sciences (Criminal justice, Health science, Math, Computer science, Forensic chemistry, Environmental science, Biology, Psychology)	N=13	
Other (Horticulture, Sports management)	N=2	
Importance of Religion & Spirituality	Religion	Spirituality
Not important at all	N=5	N=3
Somewhat Unimportant	N=2	N=4
Neutral	N=9	N=8
Somewhat Important	N=2	N=4
Very Important	N=5	N=4
Frequency of Spiritual Practice		
Very Often	N=2	
Frequently	N=3	
Sometimes	N=10	
Rarely	N=8	

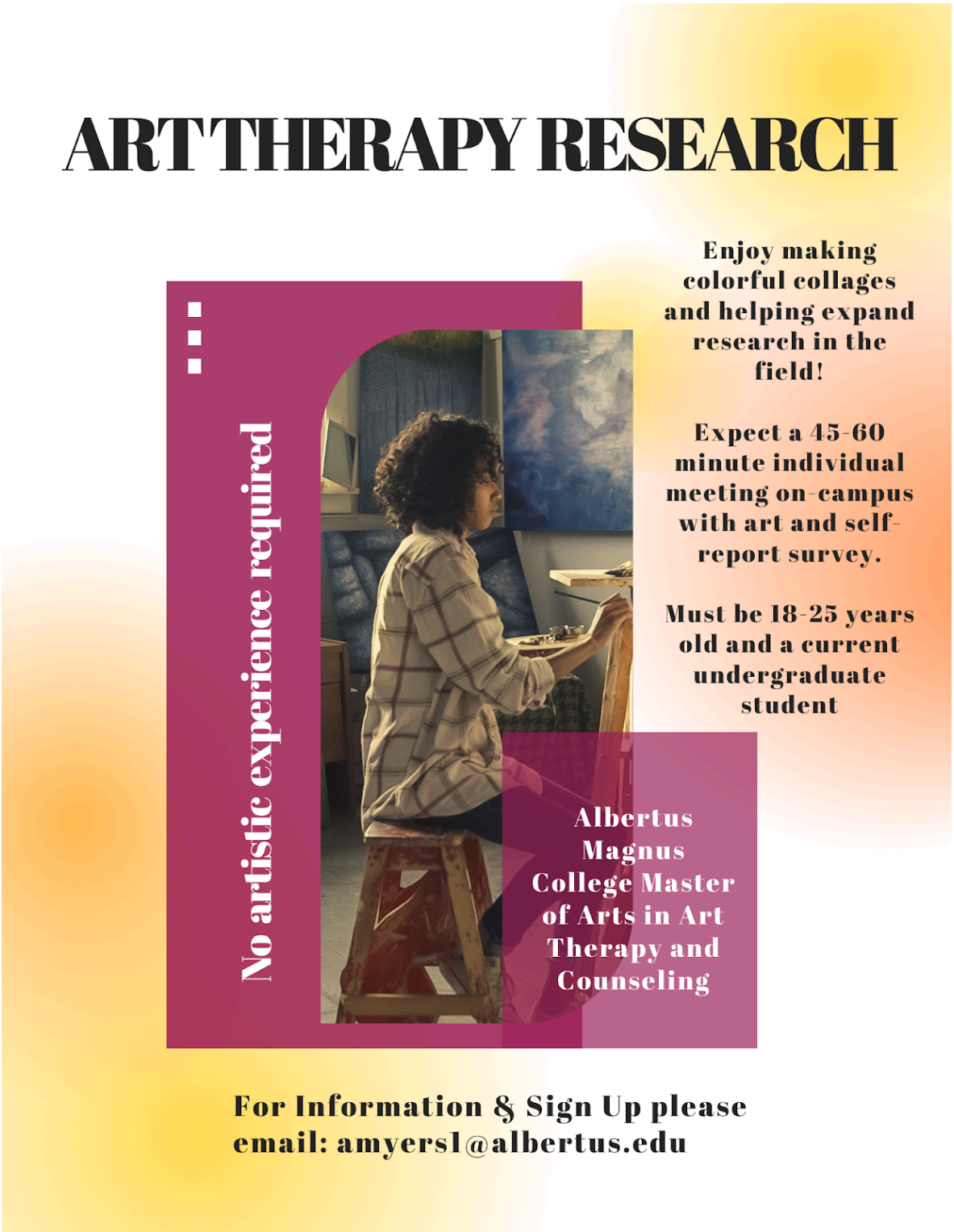
Figure 1

Figure 2

Figure 3

Appendix A

Outreach Flyer


ART THERAPY RESEARCH
No artistic experience required
Enjoy making colorful collages and helping expand research in the field!
Expect a 45-60 minute individual meeting on-campus with art and self-report survey.
Must be 18-25 years old and a current undergraduate student
Albertus Magnus College Master of Arts in Art Therapy and Counseling
For Information & Sign Up please email: amyers1@albertus.edu

Appendix B

Demographic Questionnaire

Age: _____

Major: _____

Year of study:
☐ First year
☐ Second year
☐ Third year
☐ Fourth year
☐ Fifth year

Religious Upbringing from family of origin:
_____

Current Religious Identification:
_____

Level of Importance of Religious Affiliation:
☐ Not at all important
☐ Somewhat unimportant
☐ Neutral/Indifferent
☐ Somewhat important
☐ Very important

Do you identify as Spiritual? ☐ Yes ☐ No

Level of Importance of Spiritual Affiliation:
☐ Not at all important
☐ Somewhat unimportant
☐ Neutral/Indifferent
☐ Somewhat important
☐ Very important

How often do you engage with your spirituality or spiritual practice?
☐ Very often
☐ Frequently
☐ Sometimes
☐ Rarely

Race:
☐ Asian
☐ Black/African American
☐ White
☐ American Indian
☐ Alaska Native
☐ Native Hawaiian
☐ Other Pacific Islander
☐ Prefer not to Answer
☐ Self describe _____

Ethnicity:
☐ Hispanic/Latinx
☐ Non Hispanic/Latinx

Gender Identification:
☐ Woman
☐ Man
☐ Non-Binary/Third Gender
☐ Prefer not to specify
☐ Self describe _____

Appendix C

Consent Form

The following study is part of the requirements for the Masters of Arts in Art Therapy and Counseling degree at Albertus Magnus College. The purpose of the study is to explore spirituality through art making. Participation in this study will include completion of a survey before and after art-making, and a demographic questionnaire. Random assignment will determine how participants are assigned to either the experimental group or control group.

Please note that your art-making abilities are not a factor in this study. All information collected will be confidential. To maintain confidentiality, the artwork created and your answers on the survey during this study will be numbered, and your name will not be connected to the work in any way. You will be told in more detail at the end of this participation session about the purpose of the research.

Potential risks include possible distress from existential concerns or previous negative Religious/Spiritual experiences that may result from self-reflection and/or answering survey questions. However, the benefits of your participation assist in the researcher's ability to meet graduate requirements and add to research in the field of art therapy. Art-making may also be enjoyable and may result in positive self-reflection. Participation in this study is voluntary, allowing you to withdraw at any time for any reason without penalty.

This study has been approved by the Institutional Review Board (IRB) at Albertus Magnus College. If you have any further questions or concerns about this research, you can contact the researcher at amyers1@albertus.edu. For concerns or information about your rights as a participant you may also contact the Art Therapy Advisor, Psychology Advisor, or Chair of IRB.

I attest that I am at least 18 years of age. I have read the above and give my full consent to participate in this study. I understand that all data is confidential and that I am free to withdraw from this study at any point.

Name (Print): _____

Signature: _____ Date:_____

☐ I have received a copy of this form to keep for myself.

Appendix D

Debriefing Statement (A)

Thank you for your participation in this study. The goal of this study was to see if engaging in an art process that used spiritually informed techniques would increase the participants' sense of inner peace and transcendence which are two aspects of spiritual identity. Previous research has shown increased spirituality can contribute to increase mental health outcomes and ability to cope with difficult experiences. Thus, the current study seeks to find a way to increase one's sense of spirituality. The hypothesis is that fluid and spontaneous art-making may increase spirituality through facilitating experiences of peace and transcendence through the process.

Risks are minimal in this study. Most participants experience a sense of enjoyment from engaging in the art activity. However, some individuals may feel mildly frustrated by the art materials or art-making process. Most participants enjoy answering questions about themselves, however, some individuals may experience mild negative feelings in response to some of the items in the questionnaire or recall distressing Religious/Spiritual memories and associations.

If you have experienced anything beyond a mild, transitory negative response, please feel free to discuss these feelings with the researcher. If you need more support beyond that, please contact the Campus Counseling Center information redacted for confidentiality of participants.

In an effort to maintain the integrity of this ongoing study, I ask you to please not discuss any details of this study with anyone else to prevent prior knowledge of the study from impacting future results.

If you are interested in learning more about the topic, please refer to the following resources:

Allen, P. (2016). Art making as a spiritual path: An open studio process as a way to practice art therapy. In J. A. Rubin (Ed.), Approaches to art therapy: Theory and technique (3rd ed., pp. 167–188). Routledge.

Swan-Foster, N. (2016). Jungian art therapy. In J. A. Rubin (Ed.), Approaches to art therapy: Theory and technique (3rd ed., pp. 167–188). Routledge

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Please provide the following information if you wish to receive results of study:

Email address: _____

Appendix E

Art Release

I, _____ understand that my artwork is my personal property and will be handled with respect and care, and give permission to the researcher, **Ashley Myers**, to use my work in the following way.

Please check all that apply:
☐ Digital images of my artwork can be reproduced and used for educational purposes including professional presentations or conferences, future training purposes, and publications.

☐ Digital images of my artwork can be reproduced and used for educational purposes including professional presentations or conferences and future training, but not for publications.

☐ Digital images of my art can be reproduced and used for educational purposes and not in professional presentations or publications.

☐ Permission to discuss my results and artwork for educational purposes including professional presentations or conferences, future training purposes, and publications is granted but digital reproduction of my artwork is NOT permitted.

☐ NO permission is granted to use my artwork physical or digital for any of the purposes listed above.

☐ I have received a copy of this form for myself.

Signature: _____ Date:_____

*As you may withdraw consent at any time please note that it may be impossible to completely remove your artwork from future public access once originally distributed. If you wish to revoke permissions on sharing your artwork please contact:

Ashley Myers (amyers1@albertus.edu)

Appendix F

Experimental Group Procedure

Instruction:

1. “Using the materials in front of you please create a tissue paper collage without any recognizable symbols or images. Start by choosing a few colors that call out to you and begin tearing and gluing them intuitively. To the best of your ability work quickly and spontaneously without judgment of the image. Enjoy the process, allow yourself to play and be childlike with the materials, and have fun seeing how colors mix or how the tissue paper folds and creates layers.”
2. “You will have 15 minutes to complete all three images, and will be given periodic reminders on time throughout the process.”

Time Keeping:

1. “There are 10 minutes left, if you have not already done so finish up the first image quickly so you can move on to the second.”
2. “There are 5 minutes left and should be close to working on your third and final image.”
3. “You have about 3 minutes to finish all your pieces.”
4. “There is 1 minute left to work and add in any final touches before we finish.”

Reflection:

1. “Looking at the images give each art piece a name or title.”
2. “Looking at your three images take a few moments to reflect on how the lines, shapes, colors, and your art making experience may relate to your life or yourself. Please write down these reflections without judgment or analyzing that may otherwise disrupt the free flow of thought.”

Appendix G

Control Group Procedure

Instruction:

1. “Using the materials in front of you please create a tissue paper collage without any recognizable symbols or images. Start by choosing a few colors and begin working.”
2. “You will have 15 minutes to complete all three images, and will be given periodic reminders on time throughout the process.”

Time Keeping:

1. “There are 10 minutes left, if you have not already done so finish up the first image quickly so you can move on to the second.”
2. “There are 5 minutes left and should be close to working on your third and final image.”
3. “You have about 3 minutes to finish all your pieces.”
4. “There is 1 minute left to work and add in any final touches before we finish.”

Reflection:

1. “Looking at the images give each art piece a name or title.”
2. “Looking at your three images take a few moments to reflect on how the lines, shapes, colors, and your art making experience may relate to your life or yourself. Please write down these reflections without judgment or analyzing that may otherwise disrupt the free flow of thought.